

News of Photoplays and Photoplayers

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Conflict Between Love and Duty

A Rex Release That Tells a Story of Elemental Passions

How a Waif of a Western Mining Town Dance Hall Is Won From Waywardness—A Blind Girl Points the Way to Right and Duty—Love and Self-Sacrifice.

"Man's Duty" (Rex)—The story opens in a western dance hall. Flora, who is Bill's sweetheart, is taken ill. Bill, who has been drinking in the adjoining saloon, comes in and insists that she dance with him, but she escapes his embrace and leaves the hall, with Bill following. Outside Flora confides to Bill that for the sake of a little soul to come she must leave the life she has been leading. Bill combats her desire and starts to take her back by force. Joe, the piano player for the dance hall,



who loves Flora, has followed the couple out and interferes with Bill's efforts to take Flora back into the hall. Flora escapes, and Bill, after telling Joe to mind his own business, re-enters the hall and starts dancing with another girl. Joe follows Flora to her little cabin and asks to marry her, but she refuses. Notwithstanding this refusal, Joe devotes himself to her welfare until after a child is born and he takes the blame for her degradation upon himself. A year has passed and a blind girl and her father come to town. The old man is unable to proceed and dies, leaving the blind girl helpless. She strays into a canyon and meets Bill and tells him of the tragedy. Bill sees in her a new victim and takes her to his cabin. She is about to enter when he seizes her with intent to kiss her, but in the very act, something in the blind appeal in her eyes causes him to release his intended victim, and carefully taking her into the cabin, he leaves her. Going to a nearby cabin he secures the services of a woman to look after the blind girl while he takes his blanket and sleeps on the ground outside the cabin. In the meantime he has buried the father and after lapse of time proposes marriage to the blind girl and is accepted. Joe happens to be a witness to the scene of love and hurrying to the cabin of Flora informs her of the instance, hoping thereby to gain her consent to a union with him. Instead, she rushes from the cabin and finds Bill and the blind girl in each other's embrace. She pleads with Bill to return to her and protect the child, but Bill roughly forces her from him and sends her back to her cabin. He then turns to the blind girl to renew his embraces, but she gently repels him and points out his duty. Unwillingly he listens and unwillingly obeys and in the end gets the preacher, takes him to Flora's cabin and has the ceremony performed. Joe exits from the cabin, leaving the couple together. The blind girl is left with bowed head on the path where she parted from Bill.

Joseph Farnham, the well known authority on all that pertains to motion pictures, has again proved his versatility by writing the lyrics for "Were You But Mine," a popular song which bids fair to live longer than the usual song of the hour. The words reveal a depth of authorship unsuspected in their author, whose genial personality has won him the sobriquet of "Jolly Joe."

BEAUTIFUL ALICE JOYCE TELLS THE STORY OF HER LIFE AS A CAMERA ACTRESS

She Began as a Novice with the Kalem Company and By Hard Work Has Won World-Wide Fame—Her Views on Kissing

No one who has seen Alice Joyce, of the Kalem Company, on the screens needs to be told that she is strikingly beautiful. But she has more to commend her to the favor of the motion picture theatre patrons in the possession of talents of a high order as an actress. It was to her beauty she owed her first appearance in a screen picture. The Kalem directors were about to produce a play requiring an unusually pretty girl. They heard of Alice Joyce whose fame as a beauty was already widespread among New York artists and art photographers for whom she had posed and she was engaged. Then it was seen that she was much more than a mere beauty and that she was really an actress needing only development to manifest her full powers.

The writer visited Miss Joyce at the Kalem Studio for the purpose of learning something of her experience as a photoplay actress and began by asking about her first appearance.

actor in portraying the emotions of a character or if the present method of having the director extemporize the lines was satisfactory. "It should be remembered that the picture play is essentially a story of action," responded Miss Joyce. "Your question seems to apply more to the director than to a player, as the director always decides upon the conversation to be used. In the scenarios which I have studied I notice that the author oftentimes conveys an idea for a situation quite convincingly by indicating a few words to be spoken. This is really a great help, but the author who depends too much on dialogue will meet with little success in preparing scenarios. In acting before the camera, dialogue is absolutely necessary and the conversation must be entirely consistent with the action. In the early days of pictures the players were permitted to 'ad lib' a scene. You will find that one of the greatest improvements in the quality of the picture play has been the careful attention to conversations that take place. Quite often the spectator is able to understand the exact words used. Again, if I am to tell someone that a friend is dying, only words consistent with the situation will enable me to fit-

ESSANAY'S GREAT TWO REEL FEATURE



"King Robert of Sicily" makes an unusually strong photoplay. The poem was dramatized without regard to expense

"My first picture was called 'The Engineer's Sweetheart,'" said Miss Joyce in relating the incident, "and during several of the scenes I had to ride a horse along a railroad track. I was not an expert rider then and I had several bad falls. It was a strenuous experience, and, although I had determined to win out as a screen actress, I about made up my mind to give up when the picture should be completed. The director, however, started another photoplay before we finished the first one. So I kept on and gradually succeeded."

Later she became leading woman of the Kalem California company at the Glendale studio. Miss Joyce's appearance in rugged mountain scenes and plays of the primitive pioneers at once attracted attention. Her natural grace and beauty gave a distinct appeal to her playing. One year ago Miss Joyce came East to appear in special Kalem productions and she has since remained at the New York studio, where she is featured each week in a drama of modern life.

"What personal qualifications," I asked, "do you think bring success upon the screen?"

"That is difficult to answer," she replied, "as so much depends upon the individual. The picture player is a specialist to a more marked degree than the actors and actresses of the stage. Every motion picture stock company must have a number of people who represent distinct types. They must really possess those characteristics which can be assumed by an actor in the drama through skill at make-up. Often times the eccentricities of one's personality peculiarly adapts him for a desirable type. This is particularly true in picture comedies. I do not mean that there are no opportunities for versatility in the pictures, but, generally speaking, a person is engaged in our profession because of his individuality."

Miss Joyce is assuredly a rather serious minded young woman. She is remarkably unassuming for a player whose beauty is famed in every city and town of America, from one end of Europe to the other and even in Japan and China.

I inquired if actual dialogue in the script would be an aid to the picture player.

"I have never been kissed," she said. "A little, slight one—well, that might be tolerated. However, during all my screen experience I have never been kissed."

Then Miss Joyce laughed and added: "—in the pictures."

A New Field For Bright Young Women

Openings Offered in the Business Ranks of the Motion Picture Industry

The Columbine and Cheyenne Feature Companies Agree About the Judge Lindsey Pictures—Gaumont's Remarkable Film of Emily Davison's Dash to Death at the Derby.

That the motion picture business offers a fertile field to young women suitably equipped to cultivate it, apart from employment as actresses or play-actresses, is proven by the success already attained by Miss F. Marion Brandon. Miss Brandon unites in a degree seldom found in either men or women both executive and literary ability, and those qualities have enabled her to obtain the position of script editor with the Eclair Company, and to prove that



she is thoroughly competent to perform its responsible and exacting duties. She is probably the youngest woman occupying an executive position in the motion picture industry. The fact that she is also a very handsome young woman seems in no way to interfere with Miss Brandon's efficient dispatch of her executive work.

In addition, Miss Brandon has been engaged on the staff of The Photoplay Magazine, has produced a vaudeville sketch for headlines, a one-act play that will shortly appear, and a photoplay, "The Last of the Madisons," just released by the Universal. In 1911 Miss Brandon won the \$1,000 Jubilee First Award in the John Wanamaker "Ideal American Home" contest, with 20,000 competitors, and was later Advertising Manager of R. H. Macy & Co.

The controversy over the rights to produce and exploit the Judge Ben J. Lindsey pictures, between the Columbine Film Company and the Cheyenne Feature Film Company, of which Mr. F. J. Carroll is general manager, has been ended, and all differences amicably adjusted.

Mr. Lester Park, president of the Columbine, said: "In justice to Mr. Carroll, we wish to say that this condition, which does away with all threatened litigation, and places us in a position to give absolutely exclusive privileges to all purchasers of territorial rights, was brought about through his fairness and lack of inclination to take advantage of another's misfortune for his personal gain."

"We want to emphasize the fact that throughout this controversy Mr. Carroll has acted most honorably."

What is undoubtedly the most remarkable topical film ever brought to this country reached New York a few days ago from the Gaumont Company, Ltd., of London. This film covers the recent Derby Race at Epsom Downs, in which Emily Davison, a militant suffragette, threw King George's horse and sustained fatal injuries.

THE LUBIN COMPANY GIVES SCENARIO EDITOR PROPER PLACE AND POWER

Lawrence S. McCloskey Tells How Editors Now Edit and Director's Direct—How Scripts are Selected and Prepared for Production—Future of Photoplays and Photoplaywrights

The position of scenario editor is now one of much more importance in the motion picture world than it was but a short time ago. Formerly the director of the company had more to say about the acceptance of a script than did the scenario editor. And then the director took charge of the accepted script, changing, cutting, transforming it until it would be difficult for its author to recognize as his own the resulting play produced.

Now the scenario editor sits in judgment on the scenarios offered, and when one is accepted he does the editing, or has it done by a member of his staff under his direction. When it is turned over to the director in perfected form, with every detail decided upon, there only remains for the director the legitimate work of a stage manager.

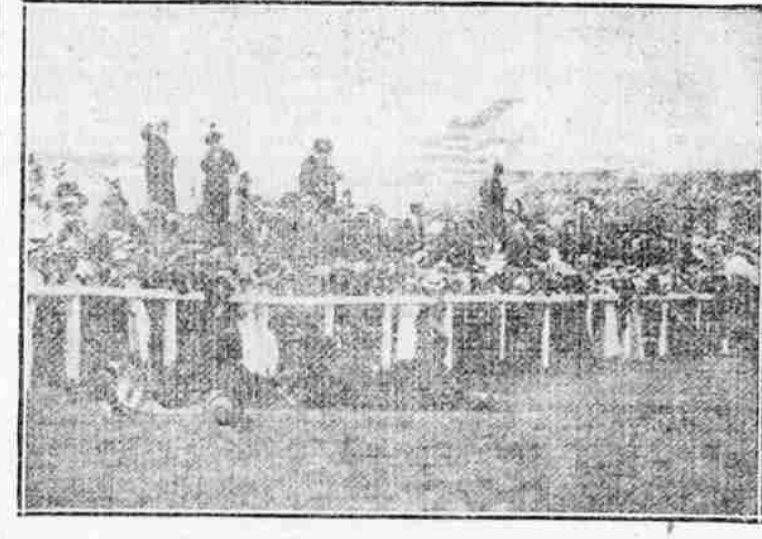
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AN EXAMPLE OF GAUMONT ENTERPRISE



It was the Gaumont Camera that caught Miss Davison stopping the King's horse at the Derby

the scenario department of the Lubin Manufacturing Company. Coming from daily newspaper work, he has achieved wide success as an author and editor. At the Lubin Philadelphia studio he is building up an excellent scenario department, where scripts are thoroughly examined and, when accepted, are placed in perfect finished form, ready for the director.

In seeking information as to how scenarios are handled in the studios the writer paid a visit to Mr. McCloskey, confident that information obtained from him would be trustworthy and would be of interest to every patron of the motion picture theatre and doubly so to those who aspire to the writing of photoplays.

"The general trend of the unlimited scenario has been towards better quality," he began. "The script of to-day depends more upon the idea behind it than upon any spectacular feature. The number of scenarios submitted each week has steadily advanced. The Lubin Company now averages 600 to 1,000 each week. Ninety-nine per cent. of these are totally impossible."

"Unavailable might be a better word. Quite a few of the ninety-nine per cent. are or could be made into fairly good photoplays, but owing to their similarity to ones already released by us or other companies, or because they require environment (atmosphere) impossible for us to secure or produce without unwarranted expense, we are obliged to reject them. Some of these find acceptance at other studios. I can recall many scenarios rejected by us six months ago that we might buy to-day. Every worthy script fails to find acceptance at some one or other of the studios."

"Fifty per cent. of the bad scripts are directly due to the correspondence schools of scenario writing. These schools can readily comprehend from the letters of the applicants that scenario writing is impossible for them. Yet the schools accept their money and consequently we are flooded with useless scripts."

"The argument of the schools is that, because literary style is unnecessary, anyone can write a scenario. Ability is just as necessary in script writing—in building scene upon scene logically—as in any field of work. Naturally, the idea is the big thing, while technique is

accept than reject. Every photoplay editor, whose heart is in his work and who looks ahead, is cultivating embryo talent. The most untidy pupils are the successful fiction writers. They are apt to resent the photoplay editor's well-meant criticism of their usually careless first efforts at scenario writing. This is unfortunate, as many of them are capable of good work in the field if they will go at it in the right spirit. Those of them who have taken scenario writing as a serious proposition and have turned out creditable material find the editors properly appreciative. Their continued contributions are evidences of the fact.

"Our work," he continued, "is designed primarily to keep worry away from the director. In the old days everything was 'up to' the director. He took the original idea, built up the action and put on the scenes as he saw fit. At that time the scenario editor was not really an editor. He merely picked out ideas and handed them over to the director. The editor's proper function in preparing a story for presentation to the public did not come until recently."

"Then the director, not the editor, accepted or rejected the scenario. Now the director does not see the scenario until it is handed to him for production, complete in every detail. Should he disagree with the editor about anything in the script, the point is argued and settled before the play is begun."

"What are the requirements of a scenario in dramatic qualities?" "A scenario must have a new idea," declared Mr. McCloskey, "or an old one presented in such new, fresh and attractive form that it warrants a reappearance. I think that can go on forever. Social conditions are ever changing and new questions are always appearing. We can go on presenting these varying conditions in new forms forever."

"The photoplay of the future," prophesied the scenario editor in concluding his interview, "will be written originally for screen production. The scenario is already developing its own individual school of writers. The future photoplays will be their work. Some dramas, novels and short stories will naturally be reproduced on the screen, but the film-adapted play or visualized bit of literature is passing. Most screen adaptations have been failures because the writers' or dramatists' style—the atmosphere of the work—cannot be caught by the motion picture camera."

"The photoplay and the photoplaywright will hold their own distinctive place in the future."

A Second Edition Of Her Love Letters

A Father's Ingenious Device to Save a Home From Wreck and Ruin

In "Their Promise" Essayay Shows the Rise and Readjustment of a Double-Barreled Infatuation—James Kirkwood Enlisted by Klaw & Erlanger as Director.

"Homespun" (Essayay)—Grant Price and his wife, Inez, become estranged. Inez's father reads an article in the paper concerning the family friction and decides to visit his daughter and try to bring about a reconciliation. The father, playing postoffice with his grandchildren, discovers some of Inez's old love letters to Grant in the attic. Willing to put everything at stake for his daughter's happiness, he replaces the old letters about promiscuously, and Inez,



finding them, comes to the conclusion that she never stopped loving her husband.

"Their Promise" (Essayay)—Fred Church and John Harding become engaged to Harriet and Marion. They leave their sweethearts to seek their fortune in the West. Church finds gold and divides his good fortune with his pal, Harding. In the act of mailing letters to their sweethearts, they meet a young lady novelist who is waiting for the stage. They both become infatuated with her and quarrel, Harding shooting Church in the wrist. Realizing their terrible mistake in quarreling over a mere stranger, they decide they will remain pals, stick together always, and fulfill their promise to their sweethearts.

James Kirkwood, the well-known and popular director for the Universal Film Manufacturing Company, has resigned from that concern to go with the Klaw & Erlanger Biograph combination as a director.

Some time ago it was rumored that several of the best directors available were to be engaged for the films which will be produced at the new Biograph plant in the Bronx with the plays and players controlled by Klaw & Erlanger. Mr. Kirkwood has been selected as one of the number. Mr. Kirkwood has been connected with moving pictures for some time, coming to them from the legitimate stage. He played important parts supporting Blanche Bates and Henry Miller, and gave what was universally hailed as a great interpretation of the leading part, a very difficult one, in Preston Gibson's "The Turning Point." Mr. Kirkwood played his first part in pictures with the Vitaphone Company. Then for two years he returned to the stage and then went to the Biograph Company at the request of Harry Salters. He remained there for some time before he returned to the stage again. Then he returned to pictures with Imp, became a director with Reliance and then went to Victor. He is known as a painstaking and competent director and a good actor as well, and is highly thought of by his fellow members of the Screen Club, the New York association of photoplayers.

MAKING YOU "SEE STARS" ADOLPH ZUKOR DANIEL FRIEDMAN

ESSANAY FIVE-A-WEEK SEE THEM AT YOUR THEATRE

DEMAND THAT UNIVERSAL PROGRAM